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bers and the other for the general public. The first will have as a general topic "The Art of Today" and will include lectures by Lorado Taft on "Sculpture," Christian Brinton on "Painting," Prof. A. D. F. Hamlin on "Architecture," Troy Kinney on "The Dance," and Joseph Linden Smith on "Pageantry."

The popular course will be on "The Decorative Arts" and will be given by Frank Alvah Parsons, Director of the New York School of Fine and Applied Art. It will comprise six lectures, dealing with the great periods in the history of art. Each lecture will not only give facts essential to a knowledge of the growth of the great styles, but will seek to show principles in these styles and make application to modern problems of the choice and arrangement of wall coverings, rugs, carpets, furniture, ornaments, etc.

Under the auspices of the Washington Society of the Fine Arts a course of lectures on "The Appreciation of Music" will also be given. This course during the coming winter will be by Prof. Daniel Gregory Mason of New York.

PUBLIC
LIBRARIES
AS ART
CENTERS

The very first exhibition sent out by the American Federation of Arts was shown at a public library. Since that time

there have been many other instances of coöperation between the Federation and public libraries. By the special invitation of the president of the American Library Association, an address was made at the annual convention of the Association in Washington last June by Mr. Henry W. Kent, Secretary of the Metropolitan Museum, on this subject. His address is published in the *Bulletin* of the American Library Association recently issued, and, though brief, is very significant. He said in part as follows:

"Among the affiliations that are growing up with the libraries is one which should be very close and that is the affiliation of the things which make for art in the community. We have here in Washington the headquarters of an association which is made up of many—the

most, I think—of the associations which give their attention to art in this country. I understand there are a good many libraries that are associated with the Federation, as well as architectural societies, sculptors, painters, landscape gardeners, and all other people who make art their creed.

"There is a growing conviction that the need of art in the communities of our country is, now that the libraries are well established, as great today as the need of libraries was when they first took root throughout this country. Some of us feel that the matter of art, while it does not take precedence of the library, is a thing which should certainly soon be presented to the community at large, and this association of which I speak, the American Federation of Arts, offers to help those of us who do not know how to help ourselves.

"The holding of exhibitions is a special kind of task requiring a special kind of training, as is the selection and shipping of pictures, the insurance of pictures and the selection of sculpture and other objects of art, and it can not be expected that librarians will have that kind of training; but the Federation of Arts offers to give to the libraries, or to its other chapters, help in the making of such exhibitions, and offers to send to the libraries along with its other chapters exhibitions which can well be shown as very satisfactory representations of the different kinds of art."

PICTURES IN
PUBLIC
LIBRARIES

The September number of the *Bulletin* of the Metropolitan Museum of Art contains an interesting little article on "Pictures in Public Libraries," from which the following statements are taken:

"During the past twenty-five years, libraries have come to include in their equipment collections of 'pictures' which are used for reference, for lending to schools, clubs, and individuals, as books are lent, and in groups for exhibitions in connection with lectures given in the library buildings. In some libraries these collections have attained large pro-

portions and considerable value, with rooms to themselves, catalogs, and corps of assistants to look after their mounting, cataloging and circulation.

"Such picture collections embrace all sorts of subjects—geography, travel, history, biography, natural history, and science—and in most of them particular attention is given to reproductions of paintings, sculpture, architecture and the decorative arts. Some libraries, the richer ones, include in these collections photographs in large and small sizes by important firms of photographers, like Braun, Clement & Company, The Detroit Publishing Company, etc.; a few have collections of engravings and etchings; but the greater number of them are content to assemble reproductions, published in sets or singly, like the Perry pictures, illustrations from portfolios, or cut out of books and periodicals, or culled from the multitude of sources made available by the half-tone and other cheap processes of reproduction.

"In some sections there is in operation a system of inter-library loans, as in New England, through the activities of the Library Art Club, organized in 1898 for the purpose of circulating for exhibition pictures for educational purposes. This club has, at the present time, a membership of eighty libraries and in 1912-13 its eighty-one exhibits were circulated 1,082 times.

"Libraries having buildings recently erected, especially those in the West and South, often have special exhibition rooms in which are shown not only collections such as have been described, but also collections of paintings and other objects of art. In some places these exhibitions are brought together through the efforts of local clubs, through inter-library coöperation, or through the assistance of such associations as the American Federation of Arts, of Washington, organized for the purpose of stimulating an interest in art by means of exhibitions, lectures, and its publication, ART AND PROGRESS.

"Of 132 libraries replying to inquiries from the Metropolitan Museum of Art, sent out in June of the present year, it

was found that fifty-seven have separate exhibition rooms for the display of pictures, and that forty display such collections, not in a special room, but in corridors, or other rooms pressed into this service. Thirty-nine libraries reported that they do not make exhibitions—five because of their proximity to museums of art, three because of lack of material, two for lack of room, and one because of a clause in the will of a donor forbidding it.

"It is also interesting to note that of the libraries making a practice of holding exhibitions, fifty-six have shown paintings; sixty-nine, photographs, and fifty-three, other forms of pictures; sixteen have shown sculpture; forty, decorative arts of one kind or another; thirteen, books; four, historical material; three, natural history objects, and five, useful arts."

ACTIVITIES AT THE CINCINNATI ART MUSEUM

Almost all art museums today are reaching out to the people endeavoring in every way to cultivate among them an interest in and love of art. One of the means employed by the Cincinnati Museum of Art is a set of sixty-two lantern slides of the museum and its collections, which is circulated by the Board of Education and the Public Library. These are accompanied by explanatory notes and are used as preparation for a visit to the museum. It has proved a great aid.

Among the recent acquisitions made by the museum to the permanent collection are a painting by James R. Hopkins entitled "Frivolity" and one by W. Elmer Schofield entitled "The Landing Stage at Boulogne." Mr. Hopkins received his training in the Art Academy of Cincinnati.

AN OLD CUSTOM REVIVED

In the days of the great masters it was customary for large commissions to be executed by the master and his pupils working together. During the past summer the chapel of the Corpus Christi Monastery at Hunt's Point, New